DOCUMENT RESUME

ED 330 622 SO 030 294

TITLE	The Applied Music (Individual Study) Program.
INSTITUTION	Texas Education Agency, Austin.
PUB DATE	90
NOTE	116p.
AVAILABLE FROM	Texas Education Agency, Publications Distribution Office, 1701 North Congress Avenue, Austin, TX 78701-1474.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	*Applied Music; Course Descriptions; Curriculum Development; High Schools; *Independent Study; Music; *Musical Instruments; *Music Education; *State Curriculum Guides; Student Educational Objectives
IDENTIFIERS	*Texas

ABSTRACT

Students in Texas who seek to advance their proficiency in vocal or instrumental performance may participate in the Applied Music (Individual Study) Program. Enrollment in the courses of this program and the establishment of time parameters are determined by contracts between students and schools. The first part of this guide discusses the administration and course requirements of the Applied Music Program. The second part contains lists of approved music to be used by students in completing their courses of study. Lists for piano, organ, classical guitar, and other instruments, and voice are included. Five appendices include: (1) Essential Elements of Instruction; (2) Student Contract; (3) Performance Examiners' Adjudication Sheet; (4) Examiners' Assessment of Performance; and (5) Course Procedures. (DB)

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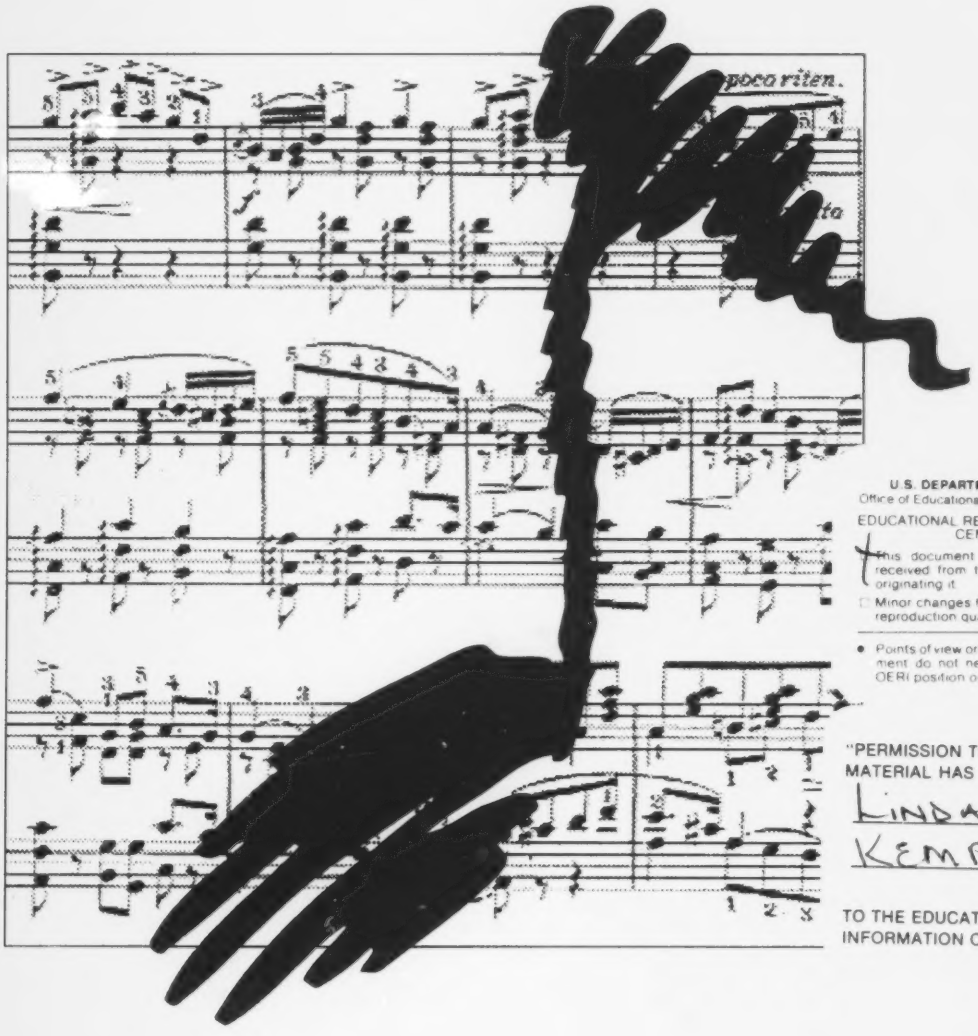
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Applied Music (Individual Study)

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Foreword

The plan for an Applied Music (Individual Study) Program was approved by the State Board of Education in 1974 and revised in 1980 and 1984. The Program is a significant component of the fine arts curriculum which is required by Title 19, Chapter 75 of the Texas Administrative Code. According to school officials and music directors, Applied Music is among those programs that effectively meet differing needs of students.

This publication is designed for use from 1990-91 through 1996-97. It includes outlines of administrative, course, and examination requirements, along with musical selections students may use in the Program.

We anticipate that school administrators, counselors, supervisors of music, and teachers will find this publication helpful.

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Commissioner of Education

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The Applied Music (Individual Study) Program

School districts have the option of offering the Applied Music (Individual Study) Program. The Program consists of two 1-unit courses which are electives authorized by the State Board of Education and which are included on the Texas Education Agency list of approved courses.

INTRODUCTION

The purpose of Applied Music (Individual Study) I and II is to enable students to advance their development of proficiency in vocal or instrumental performance. The courses address the specific needs of each student and provide individualized instruction through the medium of challenging literature for study and performance. The courses are based on the essential elements of instruction specified in Title 19, Sections 75.47 and 75.67 of the Texas Administrative Code. (The essential elements are listed in Appendix A.)

Enrollment in the courses and the establishment of time parameters are determined by contracts between students and the schools. The Student Contract outlines basic course requirements, and students, parents, teachers, and administrators should be aware of all contract stipulations and requirements prior to registration. (See Student Contract in Appendix B.) Students may apply credit earned in Applied Music (Individual Study) I and II toward state graduation and may use a credit to fulfill the requirement of one unit of fine arts or speech specified in Section 75.152 of the Texas Administrative Code.

ADMINISTRATION

All Texas public schools offering Applied Music (Individual Study) are to use the Student Contract presented in Appendix B. Use of identical contract forms by all schools ensures reasonable uniformity of requirements for credit work and provides a means of program evaluation. Credit may be granted and a grade for Applied Music (Individual study) earned only through fulfillment of the contract. The 12-month period in which students must fulfill contract requirements may begin on any date of the calendar year. The period is computed from the beginning date of the contract entered by the principal.

Students must fulfill all contractual obligations, including required performances, within the specified period of time or forfeit credit for work accomplished under the contract. Should the student fail to complete these requirements, the resulting unsatisfactory or failing grade is not to be entered in his or her permanent records. However, the original copy of each contract undertaken, whether fulfilled for credit or not, is to be made a part of his or her permanent records. At local option, original copies of contracts may be maintained in the files of the district supervisor of music until fulfilled for credit or until such time the supervisor or principal determines that credit will not be granted.

Section 75.142 of the Texas Administrative Code authorizes school districts to offer high school courses in Grades 7 and/or 8 for credit toward graduation. Therefore, a school district may permit students in Grades 7 and 8 to contract for work in Applied Music (Individual Study) to earn graduation credit.

Students who fail to fulfill a contract remain at the same level until satisfactory fulfillment of the contract is accomplished. For example, a student working in Applied Music I, first semester, would remain at that level if the performance examination is not completed until 12 months or a passing grade is not received on the examination. For all subsequent contracts, the student would be required to select different pieces for memorized performance. The student also must perform technical and scale work from that studied under the unfulfilled contract.

No minimum time for fulfillment of a contract is specified. The able student, therefore, may fulfill and earn credit for more than one contract in any 12-month period through successive contracts. However, work may be in progress on only one contract in a single field of application at any one time.

As stated in the contract, the student earns one-half unit of credit for each contract satisfactorily fulfilled. No maximum credit that the district or school may grant as local-credit only is stipulated. However, students may count only the credit earned under four fulfilled contracts toward state graduation requirements. Credit earned is counted toward high school graduation on the same basis as that for any other elective on the list of approved courses. To earn credit, the student is not required to be enrolled in Applied Music (Individual Study) for a full semester. Because the course emphasizes independent progress, instructional clock-hour requirements do not apply.

All fields of application listed on page 7 should be available for study. The district or school should not restrict the authorized list. The principal should retain and place in the student's permanent record file original copies of all contracts undertaken (fulfilled or not), written comments of performance examiners, and lists of musical selections and technical work studied. Copies shall be provided to performance examiners conducting succeeding examinations of the student.

COURSE REQUIREMENTS

Memorized Selections

The list of approved music beginning on page 11 is the only source from which a student may select materials for the required memorized performance. No substitutions of materials or editions may be made.

The student is responsible for choosing memorization materials from the approved music list in force at the time a contract is signed and dated by the school principal. Submission of materials from a list not currently authorized shall not be accepted by performance examiners for credit work. The Texas Education Agency revises and publishes the approved music list at regular intervals. Dates of validity are noted on the list.

Memorized performance of three selections from the list of approved music is required for fulfillment of each contract. Students under contracts at the level of Applied Music I (first semester or second semester) may choose their three pieces for memorized performance from either the Class I or Class II selections on the approved music list or a combination of both. Class II selections are less difficult than Class I. When a student has fulfilled two contracts in any one field of application, he or she may select only from the Class I listings for subsequent contracts in the same field of application. Selections must represent more than one period of music history, except those selected for percussion instruments. Percussion students must select three memorization choices from at least two of the following:

- snare drum
- timpani
- keyboard percussion
- multiple percussion

The student must provide for accompaniment as specified by the material. Recorded accompaniment may not be used on performance examinations.

Performances of memorized selections are not to be shortened. The student must play or sing the entire piece of music as written.

Technical Material

Equally important as the three selections memorized and publicly performed are the technical material and scales studies. These must satisfactorily demonstrate the student's progress and must be appropriate to the grade of music memorized.

For each contract, the teacher must prescribe an individualized course of technical studies and scales designed to meet the exact musical needs of the student. This publication does not list specific technical or scale materials and does not prescribe a quantity of work. Instead, the teacher is to make assignments on an individualized basis for the student's general music advancement as well as for satisfaction of demands of the contract. All scales on performance examinations will be performed from memory; other technical work may be performed with music.

On examination, the student will perform any portion of the technical/scale material the examiner(s) request. Examiners may ask to hear all or a portion of the material. Both the memorized and technical sections of the performance examination must be satisfactorily performed before a passing grade can be given or credit granted.

Other Requirements

Other student provisions include the following:

- The student must provide performance examiners a list of selections that includes titles, composers/arrangers, publishers, and styles/historical periods.
- The student will provide performance examiners with at least one copy of music to be performed from memory, including solo and accompaniment parts. (Examiners will return the music to the student on completion of the examination.)
- The student will provide performance examiners a descriptive and source list of all technical material prepared and a descriptive list of scales prepared.
- The student shall select materials not previously studied.

Selection of Instructor

The contracting student may study alone or may select a teacher for private instruction. A student who studies with a private music teacher probably has a better chance of success because of the stringent performance examination requirements and the expertise needed in selecting materials.

Students are urged to select their private teachers carefully with regard to musical and pedagogical capabilities. They should seek competent advice in choosing a teacher. Qualifications of private teachers are not specified in the student contract. Thus, the private teacher is not required to hold a degree or state certification.

No stipulations are made as to frequency of private lessons, time spent with the private teacher, or time spent in practice. Students and teachers are expected to realize the quality and quantity of work required for successful fulfillment of each contract.

Music Theory

No examination in music theory is required to fulfill the contract. Students are encouraged, however, to study music theory concurrently with work toward a contract, especially since much literature requires a theoretical understanding to be satisfactorily performed. Music theory may be taught in the private studio as part of the performance preparation or in school music classes. Districts offering Applied Music (Individual Study) are encouraged to offer Music Theory I and Music Theory II courses approved by the Texas Education Agency.

Fields of Application

Students may select one of the following fields of application:

Piano
Organ
Harp
Classic Guitar

Voice

Violin
Viola
Violoncello
String Bass

C Piccolo
Flute
Oboe
English Horn
Bassoon
E-Flat Clarinet
B-Flat Clarinet
Alto Clarinet
Bass Clarinet
Contra-Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bass Saxophone
Cornet-Trumpet
French Horn
Trombone
Baritone Horn/Euphonium
Tuba or Sousaphone
Snare Drum
Timpani
Keyboard Percussion
Multiple Percussion

The Applied Music Program allows instrumental doubling and the doubling of voice and instrument; a student may change fields of application from contract to contract. A student who has fulfilled two contracts in the same field of application may change fields and choose music from either the Class I or Class II listings (or a combination of both) for contracts in a new field of application. For example, a student may study voice under one contract and piano under a subsequent contract.

The following doublings do not constitute a change in field of application, however:

- flute to piccolo or piccolo to flute
- one member of the clarinet family to another
- one member of the saxophone family to another
- one percussion category to another

PERFORMANCE EXAMINATION

Performance Examiners

The following statements apply to the appointment and duties of performance examiners:

1. Administrators of the contracting school must approve appointments of performance examiners.

2. The appointment of performance examiners may be made from the certified music faculty of any Texas public school.

3. Exceptions to Statement 2 may be made for performance examiners in piano, organ, harp, and classic guitar. These may be selected from the music faculty of any accredited Texas junior or senior college or university with at least 50 percent of the faculty member's teaching load consisting of instruction in the field of application in which he or she will be a performance examiner. Or, the faculty member shall hold an advanced degree with a major in the instrument for which he or she will be an examiner. In all cases, the contracting school is responsible for determining the exact qualifications of prospective performance examiners.

4. Private teachers may not serve as performance examiners for students who have used their services for Applied Music (Individual Study). However, school faculty members who teach contracting students only in non-music classes may serve as performance examiners for these students at the option of the contracting school.

5. Although space for the signatures of four performance examiners is provided on the performance examiner's grade sheet*, no specific number of performance examiners is required. The contracting school may appoint as many or as few examiners as needed to cover adequately, fairly, and competently the fields of application under contract for credit. (A single examiner or a committee may be chosen.)

Each performance examiner must be present to audit, grade, and certify for credit or noncredit all student performances in the fields of application for which he or she was appointed. No student may be penalized or denied credit because of an examiner's absence or tardiness. In such cases, schools must make satisfactory alternate arrangements.

Public Performance

Public performance of material from the list of approved music required by the student contract is interpreted to mean any reasonable performance that includes facilities, surroundings, and atmosphere compatible with the interpretive and auditory demands of the music and from which the public is not excluded. Formal recitals are not required, although some schools may choose them for examinations. If the recital format is used, examiners may hear the required scale and technical materials at a different time.

*See Examiner's Assessment of Performance in Appendix D.

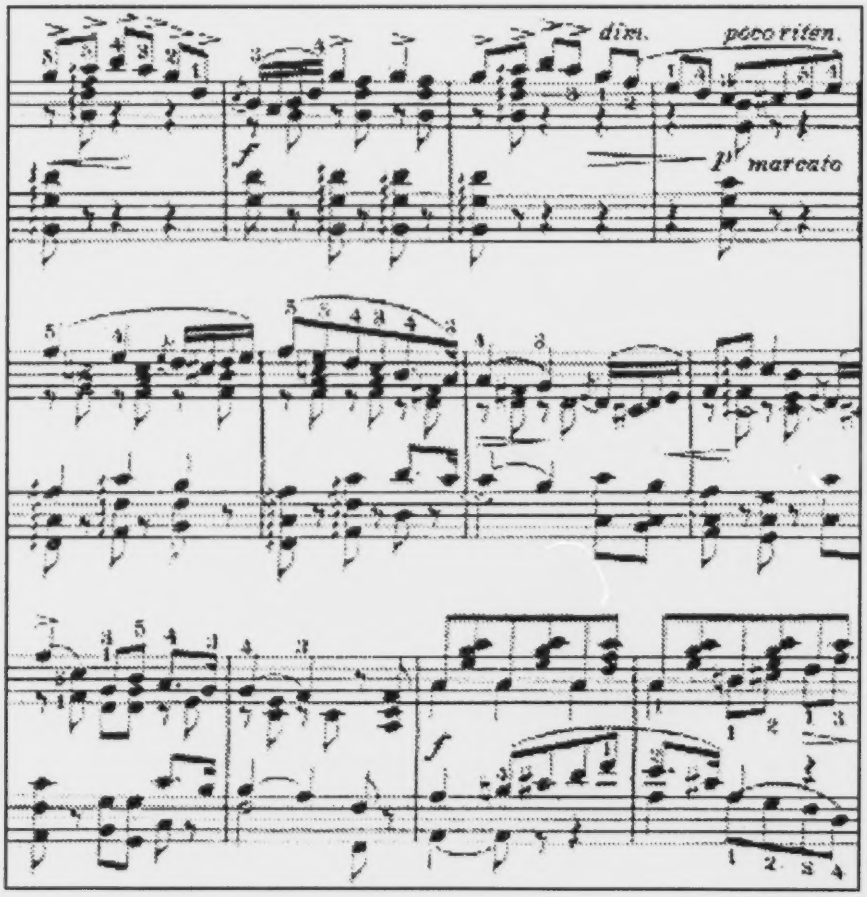
Details of the performance examinations, including time and place, shall be determined by the administration of the school district or school. Credit is awarded according to local district policy consistent with Section 75.166 of the *State Board of Education Rules for Curriculum*.

At the conclusion of the examination, the performance examiners shall return to the appropriate school official all previously existing contracts, records, and materials. The current contract, completed and signed by the examiners, shall be attached to any previously existing contracts and materials. Written comments of examiners and lists of music required to be submitted by the student at the time of the examination should also be attached.

When performance examiners determine that a particular contract has not been fulfilled for a passing grade and credit, they should:

- enter the student's grade in the appropriate blank
- mark NONCREDIT in large letters across the section
- write comments on the back of the contract or on additional sheets of paper
- enter their signature(s) in the appropriate blanks
- return the contract and all pertinent materials to the appropriate school official

A principal may not consider a contract fulfilled for credit until it contains all signatures and entries on the Examiners' Assessment of Performance form and the Student Contract form.

Approved Music List for Applied Music (Individual Study)

Students are to choose from the music listed on the following pages to fulfill contracts through September 30, 1996. This is the sole source of memorization material available for selection.

PIANO

The piano is a superb solo instrument even in this day of ever-increasing technology and proliferation of automatic and mechanical production of musical sounds. It remains the amateur's delight and an indispensable tool for the professional musician. Using the piano to enrich human experience should be part of every music teacher's goal.

To help students prepare for public performances, teachers might recommend the book, *A Soprano on Her Head*, by Eloise Ristad (Real People Press). The book has some unique approaches to the problem of stage fright and offers valuable practical insights into teaching, learning, and living.

Piano students are fortunate to have an extensive literature available, covering a rich range of musical concepts and ideas. The following list provides choices for various interests and levels of proficiency.

Mary Helen Demus
Piano Division
West Texas State University
Canyon, Texas

Class I

THE BAROQUE PERIOD

Bach, Johann Sebastian

FRENCH SUITES
(six complete suites)
Urtext . . . . . G. Henle No. 71
Urtext . . . . . Edition Peters No. 4594
Play two contrasting movements from one suite.

ENGLISH SUITES
(six complete suites in two volumes)
Urtext . . . . . G. Henle Nos. 102/103
Urtext . . . . . Edition Peters Nos. 4580A/B
Play two contrasting movements from one suite.

WELL-TEMPERED CLAVIER, Book I
(Preludes and Fugues Nos. 1-24)
Urtext . . . . . G. Henle No. 14
Edited by Kroll . . . . . Edition Peters No. 1A
Edited by Bischoff . . . . . Kalmus
Edited by Bischoff . . . . . Schirmer Library No. 1759
Play one complete prelude and fugue.

WELL-TEMPERED CLAVIER, Book II
(Preludes and Fugues Nos. 1-24)
Urtext . . . . . G. Henle No. 16
Edited by Kroll . . . . . Edition Peters No. 1B
Edited by Bischoff . . . . . Kalmus
Edited by Bischoff . . . . . Schirmer Library No. 1760
Play one complete prelude and fugue.

Bach, C.P.E.

SIX SONATAS FOR CLAVIER, Wq. 51 . . . . . Theodore Presser
Play one movement from any sonata.

Couperin, Francois

THE GRADED COUPERIN . . . . . Colombo (Belwin-Mills)
Edited by Marthe Morhange Motchane
(29 pieces) Play any one piece.

SELECTED HARPSICHORD MUSIC . . . . . G. Schirmer
Edited by Sylvia Marlowe
(41 pieces) Play any one piece.

PIECES DE CLAVECIN . . . . . Boosey & Hawkes
Edited by Jozsef Gat
(19 complete suites in three books)
Play any one movement from a suite.

Handel, George Frideric

KEYBOARD WORKS . . . . . Barenreiter 4220/21/22
(complete keyboard works in three volumes)
Play one movement from any suite.

KEYBOARD SUITES . . . . . Edition Peters Nos. 4A/B
(16 suites in two volumes)
Play one movement from any suite.

Rameau, Jean Philippe

THE GRADED RAMEAU . . . . . Colombo (Belwin-Mills)
Edited by Marthe Morhange Motchane
(26 pieces) Play one selection.

Scarlatti, Domenico

TEN SONATAS . . . . . Stipes Publishing Company
Edited by Ruth Slencznyska 10-12 Chester Street
Play any one sonata. Champaign, IL 61820

200 SONATAS . . . . . Editio Musica Budapest
Edited by Gyorgy Balla (Presser)
(in four volumes)
Play any one sonata.

SIXTY SONATAS
Edited by Ralph Kirkpatrick
Volume I (30 sonatas) . . . . . Schirmer Library No. 1774
Volume II (30 sonatas) . . . . . Schirmer Library No. 1775
Play any one sonata.

FIVE PAIRS OF SONATAS . . . . . E. C. Schirmer
Edited by Sandra P. Rosenblum
(10 sonatas) Play one pair of sonatas.

SONATAS, Vols. I, II, III
Edited by Keller . . . . . Peter 4692 A/B/C
Play any one sonata.

THE GRADED SCARLATTI
Edited by Motchane . . . . . Colombo (Belwin-Mills)
Play any one sonata.

Collections

THE BAROQUE PERIOD—Volume I of an . . . . . Yorktown Music Press
Anthology of Piano Music
Edited by Denes Agay
(100 pieces by 54 composers)
Play two contrasting selections.

EARLY ENGLISH KEYBOARD MUSIC . . . . . Oxford University Press
Edited by Howard Ferguson
(in two volumes)
Play one selection from either book.

EARLY FRENCH KEYBOARD MUSIC . . . . . Oxford University Press
Edited by Howard Ferguson
(in two volumes)
Play one selection from either book.

EARLY GERMAN KEYBOARD MUSIC . . . . . Oxford University Press
Edited by Howard Ferguson
(in two volumes)
Play one selection from either book.

EARLY ITALIAN KEYBOARD MUSIC . . . . . Oxford University Press
Edited by Howard Ferguson
(in two volumes)
Play one selection from either book.

KEYBOARD SONATAS OF THE . . . . . Schirmer Library No. 1833
EIGHTEENTH CENTURY
Edited by James R. Smart
(10 sonatas by 10 composers)
Play one movement from any sonata.

THE CLASSICAL PERIOD

Beethoven, Ludwig van

SONATAS, Volume I (Nos. 1-15) . . . . . Edition Peters No. 8100A
Urtext edited by Claudio Arrau
Play one movement from any sonata.

THE 32 PIANO SONATAS (Complete Urtext Editions)
In two volumes . . . . . Edition Peters Nos. 1802A/B
In two volumes . . . . . Kalmus
In two volumes . . . . . G. Henle Nos. 32/34
In two volumes . . . . . Schirmer Library Nos. 1769/70
In four volumes . . . . . Universal UE 8a/8b/9a/9b
Play one movement of any sonata other than Op. 49, Nos. 1 and 2. (Presser)

PIANO PIECES . . . . . Vienna Urtext Edition UT 50003
Edited by Alfred Brendel (Presser)
(Bagatelles and other solo works)
Play two contrasting shorter pieces or one longer piece.

VARIOUS PIANO PIECES . . . . . Edition Peters No. 297
(Bagatelles and other solo works)
Play two contrasting shorter pieces or one longer piece.

ALLA INGHARESE QUASI UN CAPRICCIO . . . . . Vienna Urtext Edition UT 50020
"THE RAGE OVER THE LOST PENNY" (Presser)
Edited by Alfred Brendel

Clementi, Muzio

CELEBRATED SONATAS . . . . . Edition Peters Nos. 146A/B/C/D
(24 sonatas in four volumes)
Play one movement from any sonata.

TWELVE SONATAS . . . . . Schirmer Library Nos. 385/386
(12 sonatas in two volumes)
Play one movement from any sonata.

SONATA IN F MINOR, Op. 14, No. 3 . . . . . E. C. Schirmer
Edited by Sandra P. Rosenblum
Play any movement.

Haydn, Joseph

THE COMPLETE PIANO SONATAS
(in four volumes)
Urtext—edited by Landon
Volume 1a (Nos. 1-18) . . . . . Vienna Urtext Edition UT 50026 (Presser)
Volume 1b (Nos. 19-35) . . . . . Vienna Urtext Edition UT 50027 (Presser)
Volume 2 (Nos. 36-52) . . . . . Vienna Urtext Edition UT 50028 (Presser)
Volume 3 (Nos. 53-62) . . . . . Vienna Urtext Edition UT 50029 (Presser)

Play two movements from the easier sonatas or one movement from the remainder.

PIANO SONATAS (in four volumes)
Edited by Martienssen
Book I (11 Sonatas) . . . . . Edition Peters No. 713A
Book II (12 Sonatas) . . . . . Edition Peters No. 713B
Book III (10 Sonatas) . . . . . Edition Peters No. 713C
Book IV (10 Sonatas) . . . . . Edition Peters No. 713D
Play two movements from the easier sonatas or one movement from the remainder.

PIANO PIECES . . . . . Edition Peters No. 4392
Urtext; edited by Kurt Soldan
(Four sets of Variations, Capriccio, Fantasia)
Play any one complete selection.

OXFORD KEYBOARD CLASSICS—HAYDN . . . . . Oxford University Press
Edited by Howard Ferguson
(Eight selections)
Play one separate piece or any one sonata movement.

PIANO PIECES . . . . . Vienna Urtext Edition UT 50047
Play any one separate piece or complete set of variations. (Presser)

Mozart, Franz Xavier

FOUR POLONAISES . . . . . Oxford University Press
Play any one.

Mozart, Wolfgang Amadeus

SONATAS AND FANTASIES . . . . . Theodore Presser
Edited by Nathan Broder
(19 sonatas and four fantasies)
Play one movement from any sonata other than K.545, or one complete fantasia.

THE COMPLETE SONATAS (in two volumes) . . . . . Vienna Urtext Edition UT 50035
Edited by Fuessel, Scholz UT 50036 (Presser)
Play one movement from any sonata.

THE COMPLETE SONATAS (in two volumes) . . . . . G. Henle No. 1, No. 2
Play one movement from any sonata.

PIANO PIECES . . . . . Vienna Urtext Edition UT 50037
(selection of six pieces) (Presser)
Play any one.

PIANO PIECES . . . . . Edition Peters No. 4240
(selection of 11 pieces)
Play any one.

PIANO PIECES . . . . . G. Henle No. 22
Play any one.

Collections

THE CLASSICAL PERIOD—Volume II of An . . . . . Yorktown Music Press
Anthology of Piano Music
Edited by Denes Aga
(44 pieces by 18 composers)
Play two shorter contrasting selections or one longer work, which may be a sonata movement.

THE ROMANTIC PERIOD

Albeniz, Isaac

CANTOS DE ESPANA, Op. 232 . . . . . International Music Company
(five pieces) Play any one.

SUITE ESPANOLA . . . . . International Music Company
(eight pieces) Play any one.

ESPANA, Op. 165 . . . . . International Music Company
(six pieces) Play any one.

SIX SPANISH DANCES . . . . . Kalmus
Play any one.

SPANISH SKETCHBOOK (eight pieces) Play any one.	Boston Music Company
RECUERDOS DE VIAJE (TRAVEL IMPRESSIONS) (seven pieces) Play any one.	International Music Company
Borodin, Alexander	
LITTLE SUITE FOR PIANO (seven pieces) Play any one.	VAAP (G. Schirmer)
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TWELVE ETUDES, Op. 10 Edited by Paul Badura-Skoda Play any one.	Vienna Urtext Edition UT 50030 (Presser)
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AL FRESCO, Op. 11a . . . . . Boosey & Hawkes
(three pieces) Play any one.

SUITE FOR PIANO, No. 1 . . . . . Boosey & Hawkes
(four pieces) Play any one.

Kodaly, Emma

VALSES VIENNOISES . . . . . Boosey & Hawkes
Play Introduction and at least one waltz and coda.

Kodaly, Zoltan

NINE PIANO PIECES, Op. 3 . . . . . MCA Music
Play any two.

Papp, Lajos

SIX BAGATELLES . . . . . Boosey & Hawkes
Play any two.

Japan

Takagi, Toroque

CHILDHOOD MEMORIES . . . . . Theodore Presser
(15 pieces) Play any one.

Mexico

Chavez, Carlos

SEVEN PIECES FOR PIANO . . . . . Belwin-Mills
Play any one.

Ponce, Manuel

CUATRO DANZAS MEXICANAS . . . . . Southern Music Publishing Co.
(FOUR MEXICAN DANCES)
Play any one.

Peru

Sas, Andres

PRELUDIO Y TOCCATA . . . . . Southern Music Publishing Co.
Play both.

Poland

Rathaus, Karol

THREE POLISH DANCES . . . . . Boosey & Hawkes
Play any one.

Spain

Mompou, Frederic

SCENES D'ENFANTS . . . . . Salabert
(five pieces) Play all.

PRELUDES FOR PIANO . . . . . Heugel (Presser)
(three pieces) Play any one.

Rodrigo, Josquin

SONADA DE ADIOS . . . . . Eschig (Associated)

Ruiz-Pipo, Antonio

KALEIDOSCOPE . . . . . MCA Music
(six pieces) Play any two.

Turina, Joaquin

SACRO-MONTE, Op. 55, No. 5 . . . . . Salabert

Turkey

Saygun, A. Adnan

ANADOLU' DAN (FROM ANATOLIA) . . . . . Southern Music Publishing Co.
(three pieces) Play any one.

Miscellaneous Contemporary Collections

DAS NEUE KLAVIERBUCH—Book I . . . . . Schott No. 6010 (Belwin-Mills)
(The New Piano Book)
(21 pieces by 14 composers of six nationalities)
Play any one.

FRENCH PIANO MUSIC OF THE EARLY . . . . . Salabert
20th CENTURY
(31 pieces by De Severac, Koechlin, Milhaud, Schmitt, Poulenc)
Play any one.

NEW GREEK PIANO MUSIC—Book 1 . . . . . MCA Music
(seven pieces by seven composers)
Play any one.

NEW GREEK PIANO MUSIC—Book 2 . . . . . MCA Music
(six pieces by six composers)
Play any one.

THIRTY-SIX 20th CENTURY PIANO PIECES . . . . . G. Schirmer
(36 pieces by 26 composers)
Play two shorter or one longer selection.

THE 20th CENTURY—Volume IV of an . . . . . Yorktown Music Press
Anthology of Piano Music
Edited by Denes Agay
(79 pieces by 42 composers)
Play two shorter or one longer selection.

20th CENTURY STYLES IN PIANO MUSIC . . . . . Universal (Presser)
(24 pieces by 24 composers)
Play any one.

THE CONTEMPORARY PIANO SONATA

Agay, Denes (U.S.A.)

SONATINA HUNGARICA . . . . . MCA Music
(three movements, 19 pages)
Play any one movement.

Berger, Jean (U.S.A.)

SONATINA FOR PIANO . . . . . Theodore Presser
(three movements, 11 pages)
Play any one movement.

Chavez, Carlos (Mexico)

SONATINE FOR PIANO (1924) . . . . . Boosey & Hawkes
(one movement, four pages)
Play completely.

Copland, Aaron (U.S.A.)

PIANO SONATA . . . . . Boosey & Hawkes
(three movements, 27 pages)
Play any one movement.

Cordero, Roque (Panama)

SONATINE RITMICA . . . . . Peer International
(three movements, 16 pages)
Play any one movement.

Dello Joio, Norman (U.S.A.)

SONATA NO. 2 . . . . . G. Schirmer
(three movements, 18 pages)
Play any one movement.

Escobar, Luis A. (Colombia)

SONATINA FOR PIANO NO. 2 . . . . . Peer International
(three movements, 12 pages)
Play any one movement.

Ficher, Jacobo (Argentina)

SONATA, Op. 44 . . . . . Carl Fischer
(three movements, 37 pages)
Play any one movement.

Floyd, Carlisle (U.S.A.)

SONATA FOR PIANO . . . . . Boosey & Hawkes
(three movements, 31 pages)
Play any one movement.

Fuleihan, Anis (U.S.A.)

SONATA NO. 12 . . . . . Boosey & Hawkes
(three movements, 22 pages)
Play any one movement.

Guarnieri, Camargo (Brazil)

SONATINA NO. 3 (in the G clef) . . . . . Associated Music Publishers

SONATINA NO. 4 . . . . . Associated Music Publishers
(three movements, 18 pages)
Play any one movement.

Hoddinott, Alan (England)

SONATA NO. 3 . . . . . Novello
(one movement, 14 pages)
Play completely.

Hovhaness, Alan (U.S.A.)

POSEIDON SONATA, Op. 191 . . . . . Edition Peters No. 6292
(two movements, 15 pages)
Play either movement.

Keats, Donald (U.S.A.)

PIANO SONATA . . . . . Bossey & Hawkes
(four movements, 28 pages)
Play any one movement.

Kelly, Bryan (England)

SONATA FOR PIANO . . . . . Novello
(three movements, 19 pages)
Play any one movement.

Laderman, Ezra (U.S.A.)

PIANO SONATA NO. 1 ..... Oxford University Press
(four movements, 24 pages)
Play any one movement.

Lee, Noel (U.S.A.)

SONATINE (1959) ..... Oxford University Press
(three movements, nine pages)
Play any two movements.

Leighton, Kenneth (England)

SONATINA NO. 1 ..... Lengnick (Belwin-Mills)
(three movements, 15 pages)
Play any one movement.

Muczynski, Robert (U.S.A.)

SECOND SONATA, Op. 22 ..... G. Schirmer
(four movements, 34 pages)
Play any one movement.

Persichetti, Vincent (U.S.A.)

THIRD PIANO SONATA ..... Elkan-Vogel
(three movements, 19 pages)
Play any one movement.

SEVENTH PIANO SONATA ..... Elkan-Vogel
(three movements, 12 pages)
Play any one movement.

EIGHTH PIANO SONATA ..... Elkan-Vogel
(three movements, 14 pages)
Play any one movement.

Pfister, Hugo (Germany)

SONATINE BITONALE ..... Eulenburg (Peters)
(three movements, 14 pages)
Play any one movement.

Ponce, Manuel M. (Mexico)

SONATA NO. 2 FOR PIANO ..... Peer International
(two movements, 33 pages)
Play either movement.

Ranki, Gyorgy (Hungary)

SECOND PIANO SONATA ..... Boosey & Hawkes
(three movements, 11 pages)
Play any two movements.

Ridout, Alan (England)

SONATINA FOR PIANOFORTE . . . . . Stainer & Bell (Galaxy)
(three movements, 10 pages)
Play any two movements.

Santorsola, Guido (Italy)

SONATINA . . . . . Berben (Presser)
(three movements, 26 pages)
Play any one movement.

Schickele, Peter (U.S.A.)

THREE PIANO SONATINAS . . . . . Elkan-Vogel
Play any one complete sonatina.

Smith, Julia (U.S.A.)

SONATINE IN C . . . . . Mowbray Music (Presser)
(three movements, 14 pages)
Play any one movement.

Steel, Christopher (England)

SONATINA NO. 1 . . . . . Novello
(three movements, 13 pages)
Play any one movement.

Tauriello, Antonio (Argentina)

FOUR SONATINAS . . . . . Barry (Boosey & Hawkes)
Play any one complete sonatina.

THE STUDENT PIANO CONCERTO

NOTE: Unless otherwise indicated, the following selections are published in score form for two pianos, four hands, with orchestral parts arranged for Piano II.

Addinsell, Richard (England)

WARSAW CONCERTO . . . . . Chappell
(one movement; set of two copies)
(orchestral material available to rent)
Play completely.

Argento, Dominick (U.S.A.)

DIVERTIMENTO FOR PIANO AND STRINGS . . . . . Boosey & Hawkes
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Bauer, Marion (U.S.A.)

AMERICAN YOUTH CONCERTO . . . . . G. Schirmer
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Beethoven, Ludwig van

CONCERTO IN E FLAT MAJOR (1784) . . . . . Eulenburg (Peters)
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

CONCERTO NO. 3 IN C MINOR, Op. 37 . . . . . Edition Peters No. 2894C
Schirmer Library No. 623

(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

ADAGIO FOR A MUSICAL CLOCK AND . . . . . Galaxy
RONDO A CAPRICCIO (RAGE OVER THE LOST GROSCHEN), Arr. by Donald Waxman
(published together, one movement each; two copies are necessary)
(orchestral material available to rent)
Play either selection.

Bennett, Richard Rodney (England)

PARTY PIECES FOR YOUNG PLAYERS . . . . . Universal Edition 15425 (Presser)
(one movement; two copies are necessary)
(orchestral material available to rent)
Play completely.

Bernstein, Seymour (U.S.A.)

CONCERTO (FOR OUR TIME) . . . . . Schroeder & Gunther
(three movements; set of two copies)
Play any one movement.

Chance, John Barnes (U.S.A.)

INTRODUCTION AND CAPRICCIO . . . . . Boosey & Hawkes
(one movement; set of two copies)
(for piano and 24 wind instruments; parts available to rent)
Play completely.

Cowell, Henry (U.S.A.)

LITTLE CONCERTO FOR PIANO AND BAND . . . . . Associated Music Publishers
(three movements; score and parts only on sale)
Play completely.

Creston, Paul (U.S.A.)

FANTASY FOR PIANO AND ORCHESTRA, Op. 32 — G. Schirmer
(one movement; set of two copies)
Play completely.

Diamond, David (U.S.A.)

CONCERTINO FOR PIANO AND SMALL ORCHESTRA — Southern Music Publishing Co.
(two movements; set of two copies)
(orchestral material available to rent)
Play either movement.

Eckstein, Maxwell (U.S.A.)

CONCERTO FOR YOUNG AMERICANS — Carl Fischer
(three movements; set of two copies)
Play any one movement.

Francaix, Jean (France)

CONCERTINO — Schott (Belwin-Mills)
(four movements; two copies are necessary)
(orchestral material available to rent)
Play any two movements.

Gershwin, George (U.S.A.)

RHAPSODY IN BLUE — New World Music Corporation
(one movement; two copies are necessary)
(orchestral material available to rent)
Play completely.

SECOND RHAPSODY — New World Music Corporation
(one movement; two copies are necessary)
(orchestral material available to rent)
Play completely.

I GOT RHYTHM VARIATIONS — New World Music Corporation
(one movement; two copies are necessary)
(orchestral material available to rent)
Play completely.

Gould, Morton (U.S.A.)

AMERICAN CONCERTETTE — Belwin-Mills
(four movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Hanson, Howard (U.S.A.)

FANTASY VARIATIONS ON A THEME OF YOUTH — Carl Fischer
(one movement; set of two copies)
(string orchestra material available to rent)
Play completely.

Haydn, Joseph

CONCERTO IN D MAJOR
Edited by Teichmuler — Edition Peters No. 4353
Cadenzas by the composer
Edited by Ganz — Schirmer Library No. 1700
Cadenzas by Ganz
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

CONCERTO IN G MAJOR — International Music Company
Edited by Veyron-Lacroix
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Kabalevsky, Dmitri (U.S.S.R.)

RHAPSODY ON A THEME OF THE SONG, SCHOOL YEARS, Op. 75 — MCA Music
(one movement; two copies are necessary)
(orchestral material available to rent)
Play completely.

YOUTH CONCERTO NO. 3, Op. 50 — MCA Music
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Kasschau, Howard (U.S.A.)

THE LEGEND OF SLEEPY HOLLOW — G. Schirmer
(three movements; set of two copies)
(orchestral material available to rent)
Play any one movement.

Leigh, Walter (England)

CONCERTINO FOR HARPSICHORD OR PIANO AND STRING ORCHESTRA — Oxford University Press
(full score only; string parts may be purchased)
Play completely.

Mendelssohn, Felix

CAPRICCIO BRILLANTE FOR PIANO AND ORCHESTRA, Op. 22 — Edition Peters No. 2942; Schirmer Library No. 1187
(one movement; two copies are necessary)
(orchestral material available to rent)
Play completely.

CONCERTO IN G MINOR, Op. 25 — Edition Peters No. 2896A; Schirmer Library No. 61
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

CONCERTO IN D MINOR, Op. 40 — Edition Peters No. 2896B
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Mozart, Wolfgang Amadeus

NOTE: One movement from any of the Mozart piano concertos will be acceptable. Only the easier concertos are listed here.

PIANO CONCERTO IN D MAJOR, K. 175
Edited by Soulima Stravinsky — Edition Peters No. 6391
Edited by Artur Balsam — Schirmer Library No. 1837
(three movements; two copies are necessary)
Play any one movement.

PIANO CONCERTO IN B FLAT MAJOR, K. 238
Edited by Soulima Stravinsky — Edition Peters No. 6392
Edited by Artur Balsam — Schirmer Library No. 1834
(three movements; two copies are necessary)
Play any one movement.

PIANO CONCERTO IN E FLAT MAJOR, K.271
Edited by Edwin Fischer — Edition Peters No. 3309F
Edited by Isidor Philipp — Schirmer Library No. 1704
(three movements; two copies are necessary)
Play any one movement.

CONCERT RONDO IN D MAJOR, K. 382
Edited by Ghedini — International Music Co.
(one movement; two copies are necessary)
Play completely.

RONDO IN A MAJOR, K. 386 — Universal Edition No. 10766 (Presser)
Edited by Einstein
(one movement; two copies are necessary)
Play completely.

Persichetti, Vincent (U.S.A.)

CONCERTINO FOR PIANO AND ORCHESTRA . . . . . Elkan-Vogel
(one continuous movement; two copies are necessary)
(score and parts on rental)
Play completely.

Rowley, Alec (England)

CONCERTO IN D, Op. 49 . . . . . Hinrichsen Edition No. 24
(three movements; two copies are necessary) (Peters)
(string orchestra parts available to rent)
Play any one movement.

Schuman, William (U.S.A.)

CONCERTO FOR PIANO AND . . . . . G. Schirmer
SMALL ORCHESTRA
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Shostakovich, Dmitri (U.S.S.R.)

CONCERTO FOR PIANO AND ORCHESTRA, ... MCA Music
No. 2, Op. 102
(three movements; two copies are necessary)
(orchestral material available to rent)
Play any one movement.

Turina, Joaquin (Spain)

RAPSODIA SINFONICA FOR PIANO . . . . . Union Musical Espanola
AND STRINGS (Associated)
(one movement; two copies are necessary)
(string parts available to rent)
Play completely.

Class II

THE BAROQUE PERIOD

Bach, Johann Christian

TWELVE KEYBOARD SONATAS . . . . . Oxford University Press
(in two volumes)
Set I—Opus 5
Set II—Opus 17
Play any one movement from any sonata.

Bach, Johann Sebastian

LITTLE PRELUDES AND FUGUES . . . . . Vienna Urtext Edition UT 50041
Edited by Dehnhard (Presser)
Play any one.

CAPRICCIO . . . . . Schirmer Library No. 1902
Edited by David Goldberger
Play any two movements.

INVENTIONS AND SINFONIAS . . . . . Vienna Urtext Edition UT 50042
(complete)
Edited by Ratz/Fuessel/Jonas
Play any one.

INVENTIONEN UND SINFONIEN . . . . . Edition Peters No. 4201
(complete two-part and three-part inventions)
Urtext, edited by Landshoff
Play any one invention.

TWO-PART INVENTIONS . . . . . General Words & Music Co.
Edited by Joseph Banowetz
Play any one invention.

TWO-PART INVENTIONS . . . . . Willis Music Company
Edited by George Anson
Play any one invention.

TWO-PART INVENTIONS . . . . . Alfred Music Company
Edited by Willard A. Palmer
Play any one invention.

TWO- AND THREE-PART INVENTIONS . . . . . Schirmer Library No. 1771
(complete)
Edited by Bischoff
Play any invention.

Bach, C.P.E.

SONATAS AND PIECES . . . . . Edition Peters No. 4188
(four sonatas and seven pieces)
Play one sonata movement or one separate piece.

Handel, George Frideric

ANSON INTRODUCES HANDEL—Book Two . . . . . Willis Music Company
(six pieces) Play any one.

Three Lecons, Seven Pieces, and Six Grand Fugues . . . Kalmus
(16 pieces) Play any single piece.

TWELVE FANTASIES AND FOUR PIECES . . . . . Verlag Hug (Peters A-90)
Play any single piece.

Kuhnau, Johann

BIBLICAL SONATA NO. 1 . . . . . Alfred Publishers
THE BATTLE BETWEEN DAVID AND GOLIATH
Edited by Margery Halford
Play any one movement.

Scarlatti, Domenico

ANSON INTRODUCES SCARLATTI— . . . . . Willis Music Company
Books One and Two
(12 sonatas in each book)
Play any one sonata from either book.

SCARLETTI—AN INTRODUCTION TO HIS . . . . . Alfred Publishers
KEYBOARD WORKS
Edited by Margery Halford
(19 pieces) Play any one.

SELECTED SONATAS . . . . . General Words & Music Co.
Edited by Joseph Banowetz
(17 pieces) Play any one sonata.

FIVE PAIRS OF SONATAS . . . . . E. C. Schirmer
Edited by Sandra P. Rosenblum
(10 sonatas) Play one pair of sonatas.

Collections

THE BAROQUE PERIOD—Volume I of An . . . . . Yorktown Music Press
Antholoigy of Piano Music
Edited by Denes Agay
(100 pieces by 54 composers)
Play two shorter or one longer selection.

A FIRST HARPSICHORD BOOK . . . . . Oxford University Press
Edited by Igor Kipnis
(11 pieces) Play any one.

DANCES OF THE BAROQUE ERA . . . . . Boosey & Hawkes
Edited by Oliver Nagy
(56 pieces by 23 composers)
Play two shorter or one longer selection.

FRENCH BAROQUE MUSIC . . . . . Marks Music Corporation
Edited by Poldi Zeitlin
(21 pieces by nine composers)
Play two shorter or one longer selection.

THE JOY OF BAROQUE . . . . . Yorktown Music Press
Edited by Denes Agay
Play two shorter or one longer selection.

FIVE 18th CENTURY PIANO SONATAS . . . . . Oxford University Press
Edited by Stoddard Lincoln
Play any one movement from any sonata.

THE CLASSICAL PERIOD

Beethoven, Ludwig van

THE 32 PIANO SONATAS (Complete Urtext Editions)
In two volumes . . . . . Edition Peters Nos. 1802A/B
In two volumes . . . . . Kalmus
In two volumes . . . . . Schirmer Library Nos. 1769/70
In four volumes . . . . . Universal UE 8a/8b/9a/9b
In four volumes (Presser)
Play any one movement from any sonata.

SONATINAS (complete) . . . . . Edition Peters No. 1231
(six sonatinas)
Play any one movement from the first three sonatinas.

BAGATELLES (complete) . . . . . Vienna Urtext Edition UT 50054
Op. 33; Op. 119, Op. 126 (Presser)
Edited by Alfred Brendel
Play any two from either opus.

BAGATELLES, Op. 33 . . . . . Schirmer Library No. 970
Play any two.

BAGATELLES, Op. 119 and 126 . . . . . Schirmer Library No. 1709
Play any two from either opus.

LITTLE KNOWN PIANO PIECES . . . . . Boston Music Company
Edited by Zeitlin and Goldberger
(13 pieces) Play any two.

Clementi, Muzio

EIGHT WALTZES . . . . . Schirmer Library No. 1861
Edited by Douglas Townsend
Play any two.

SONATINAS, Op. 36, 37, 38 . . . . . Kalmus
Play any one movement.

Haydn, Joseph

PIANO SONATAS—Volume Ia (Nos. 1-18) . . . . . Vienna Urtext Edition UT 50026
Urtext; edited by Landon (Presser)
Play any two movements from the easier sonatas or any one movement from the remainder.

PIANO SONATAS (in five volumes)
Edited by Martienssen
Book I (11 Sonatas) . . . . . Edition Peters No. 713A
Book II (12 Sonatas) . . . . . Edition Peters No. 713B
Book III (10 Sonatas) . . . . . Edition Peters No. 713C
Book IV (10 Sonatas) . . . . . Edition Peters No. 713D
Book V (Six Divertimenti) . . . . . Edition Peters No. 4443
Play any two movements from the easier selections or any one movement from the remainder.

A DIGEST OF SHORT PIANO WORKS . . . . . Boston Music Company
Edited by Zeitlin and Goldberger
(28 pieces)
Play any two shorter or one longer selection.

MINIATURES FOR PIANO . . . . . G. Schirmer
Edited by Otto von Irmer
Play any two shorter or one longer selection.

Mozart, Wolfgang Amadeus

SONATAS AND FANTASIES . . . . . Theodore Presser
Edited by Nathan Broder
(19 sonatas and four fantasies)
Play one movement from any sonata or one complete fantasy.

SIX VIENNESE SONATINAS . . . . . Schirmer Library No. 1797
Edited by Prostakoff
Play two movements from any one sonatina.

SELECT PIECES FOR PIANO . . . . . Edition Peters No. 4509
(eight various pieces) Play any one.

FANTASY NO. 3 IN D MINOR . . . . . Shawnee Press
Edited by Podolsky

Collections

THE CLASSICAL PERIOD—Volume II an An . . . . . Yorktown Music Press
Anthology of Piano Music
Edited by Denes Agay
(44 pieces by 18 composers)
Play any two shorter or one longer selection.

THE ROMANTIC PERIOD

Albeniz, Isaac

SIX SPANISH DANCES ..... Kalmus
Play any one.

Brahms, Johannes

WALTZES, Op. 39 (complete) ..... Edition Peters No. 3666
Play any two. Schirmer Library No. 1260

Chopin, Frederic

THE PRELUDES (complete) ..... Polish Music Publications
Edited by Paderewski (Marks)
(26 Preludes)
Play any two contrasting preludes.

THE WALTZES (complete) ..... Polish Music Publications
(17 Waltzes) (Marks)
Play any one.

THE NOCTURNES (complete) ..... Polish Music Publications
(19 Nocturnes) (Marks)
Play any one.

SELECTED EASY PIECES ..... Polish Music Publications
(collection of 23 selections) (Marks)
Play any two shorter or one longer selection.

ANSON INTRODUCES CHOPIN ..... Willis Music Company
Edited by George Anson
(collection of 12 pieces)
Play any two.

Faure, Gabriel

ROMANCES SANS PAROLES, Op. 17 ..... Kalmus
(Songs Without Words)
(three pieces) Play any one.

Grieg, Edvard

LYRIC PIECES, Op. 12 ..... Edition Peters No. 1269
(eight pieces) Play any two. Schirmer Library No. 201

LYRIC PIECES, Op. 38 ..... Edition Peters No. 2150
(eight pieces) Play any one. Schirmer Library No. 772

Liszt, Franz

ANSON INTRODUCES LISZT ..... Willis Music Company
Edited by George Anson
(collection of 10 pieces)
Play any two shorter or one longer selection.

FOURTEEN PIECES FOR THE PIANO Edited by Frances Dillon (collection of 14 pieces) Play any two shorter or one longer selection.	Marks Music Corporation
IN VARIOUS MOODS Edited by Kreutzer (collection of eight pieces) Play any one.	Boston Music Company
MacDowell, Edward	
WOODLAND SKETCHES, Op. 51 (10 pieces) Play any one.	Schirmer Library No. 1805
TWELVE ETUDES, Op. 39 Play any one.	Schirmer Library No. 1908
CZARDAS, Op. 24, No. 4	G. Schirmer
MUSIC BY MACDOWELL—Book 1 Edited by George Anson (collection of 14 pieces) Play any one.	Schroeder & Gunther
Mendelssohn, Felix	
SIX PIECES FOR CHILDREN, Op. 72 Play any one.	Schirmer Library No. 558
SONGS WITHOUT WORDS (complete) (48 pieces) Play any one.	Edition Peters No. 1704A Schirmer Library No. 58
Rachmaninoff, Sergei	
RACHMANINOFF ALBUM (eight pieces) Play any one.	G. Schirmer
Schubert, Franz	
MOMENTS MUSICAUX, Op. 94 Edited by Paul Badura-Skoda Play any one.	Vienna Urtext Edition UT 50043 (Presser)
MOMENTS MUSICAUX, Op. 94 Play any one.	Schirmer Library No. 1127
DANCES (waltzes, laendler, etc.) Play any two.	Edition Peters No. 150 Schirmer Library No. 1537

Shumann, Robert

AN INTRODUCTION TO THE COMPOSER AND HIS MUSIC: ALBUM FOR THE YOUNG, Op. 68, and SCENES FROM CHILDHOOD, Op. 15 Edited by Joseph Banowetz Play any two pieces from either collection.	General Words & Music Co.
ALBUM FOR THE YOUNG, Op. 68 Play any two.	Edition Peters No. 1805 Kalmus
SCENES FROM CHILDHOOD, Op. 15 Edited by Goebels Play any two.	Vienna Urtext Edition UT 50006 (Presser)
SCENES FROM CHILDHOOD, Op. 15 Play any two.	Edition Peters No. 2466 Kalmus
ALBUMBLAETTER, Op. 124 Play any two.	Edition Peters No. 2302 Kalmus

Tchaikovsky, Peter Ilich

THE SEASONS, Op. 37A (12 pieces) Play any one.	Schirmer Library No. 909
SELECTED COMPOSITIONS (17 pieces) Play any one.	Schirmer Library No. 1634

Collections

THE ROMANTIC PERIOD—Volume III of An Anthology Of Piano Music Edited by Denes Agay (83 pieces by 25 composers) Play two shorter selections or one longer selection.	Yorktown Music Press
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SELECTED PIANO SOLOS BY ROMANTIC COMPOSERS—Book III (34 pieces by 19 composers) Play any one.	Schirmer Library No. 1720
TWENTY-SIX ROMANTIC AND CONTEMPORARY PIANO PIECES Edited by Karl Bradley (26 pieces by 24 composers) Play any one.	G. Schirmer

TWENTY-SIX PIANO PIECES FROM THREE CENTURIES — G. Schirmer
Edited by Karl Bradley
(26 pieces by 23 composers)
Play any one.

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Kabalevsky, Dmitri

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Play the complete set.

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Khachaturian, Aram

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Poulenc, Francis

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ORGAN

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Many students'experience in organ playing is with an electronic instrument. Students should make every effort to find and practice on a pipe organ as often as possible. Such an instrument should approximate the building code of the American Pipe Organ Builders Association and have two complete manuals and 32-note pedal boards. The electronic instrument is an imitation of the pipe organ, and the serious student needs to keep this in mind.

The technique book used in the studio should provide manual, pedal, and combination exercises that prepare students for advanced study. It should contain information concerning performance practices from various eras, ornamentation examples, and sufficient editing. Suggested technique books include: *Church Organ Method* by Andrews and Riddle; *Introduction to Organ Playing* by Richard Enright; *Organ Method*, sixth edition, by Harold Gleason; and *Method of the Organ* by Marcel Dupre. In the following list, the Dupre editions are suggested for many of the Bach, Mendelssohn, and Franck selections because they contain complete markings for each composition. If students do not have experience in editing their own music or the skill required to do so, they will save much valuable time both in lessons and in practice by using the Dupre editions.

From the start, teachers should strongly recommend that students purchase shoes especially made for playing the organ.

James V. Gardner
Organ Division
West Texas State University
Canyon, Texas

Class I

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Bach, Johann Sebastian

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No. 8	VOM HIMMEL HOCH (BWV 606)
No. 9	VOM HIMMEL KAM DER ENGEL SCHARR (BMV 607)
No. 11	LOBT GOTT, IHR CHRISTEN (BWV 609)
No. 14	WIR CHRISTENLEUT (BWV 612)
No. 17	IN DIR IST FREUDE (BWV 615)
No. 31	ERSCHEINEN IST DER HERRLICHE TAG (BWV 629)
No. 35b	LIEBSTER JESU, WIR SIND HIER (BWV 634)
No. 39	ES IST DAS HEIL (BWV 638)
No. 41	IN DICH HAB' ICH GEHOFFET, HER (BWV 640)
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PRELUDE AND FUGUE IN C MINOR (BWV 549) . . . Bornemann
(Vol. I, 36)
Edited by Dupre

TOCCATA AND FUGUE IN D MINOR (BWV 565) . . Bornemann
(Vol. III, p. 43)
Edited by Dupre

Buxtehude, Dietrich (Diderik)

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Chorale Prelude: GELOBET SEIST DU, JESU CHRIST Edition Peters No. 4457 (Orgelwerke, Vol. II, page 17)	C. F. Peters Corporation
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Clerambault, Louis-Nicolas

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NOELS	Kalmus

Danquin, Louis Claude

NOELS	Kalmus

De Grigny, Nicolas

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DuMage, Pierre

GRAND JEU . . . . . G. Schirmer
(Historical Organ Recitals, Vol. I—Bonnet)

Fischer, Johann C. F.

Chorale Prelude: DER TAG IST SO . . . . . Ditson-Presser
FREUDENREICH
(The Church Organist's Golden Treasury, Vol. I—
Pfatteicher and Davison)

French, 16th Century, Anonymous

THREE VERSES FROM THE TE DEUM . . . . . H. W. Gray
(Anthology of Early French Organ Music—Bonnet) (Belwin-Mills)

Marpurg, Wilhelm

TWENTY ONE CHORALE PRELUDES . . . . . Augsburg
Play 5, 7, 8, 13, 18, 19, and 20.

Pachelbel, Johann

SIEBEN CHORAL PARTITEN . . . . . Barenreiter
Play I, V, VI, and VII. Ars Nova

Scheidt, Samuel

WHEN JESUS ON THE CROSS WAS BOUND . . . . . Concordia Publishing
Vol. I, II, V

THE ROMANTIC PERIOD

Boellmann, Leon

SUITE GOTHIQUE . . . . . Durand (Elkan-Vogel)
II Menuet
IV Toccata
Play one.

Brahms, Johannes

ELEVEN CHORALE PRELUDES, Op. 122 . . . . . Mercury Music Corporation
(Arranged by Biggs)
Play one of the following: 2, 3, 6, 8, 10.

Faure, Gabriel

IN PARADISUM Edited by Dupre	H. W. Gray

Franck, Cesar

CANTABILE, Vol. III (oeuvres pour orgue, ed. Dupre)	Bornemann
PIECE HEROIQUE, Vol. III (oeuvres pour orgue, ed. Dupre)	Bornemann
PASTORALE IN E MAJOR, Vol II (oeuvres pour orgue, ed. Dupre)	Bornemann

Gigout, Eugene

TOCCATA IN B MINOR (French Masterworks for Organ)	J. Fischer and Bro. No. 9431 or Marks Organ Library (Belwin-Mills)

Karg-Elert, Sigfrid

Chorale Improvisation: GELOBET, SEIST DU, JESU CHRIST (Chorale Improvisations, Op. 65, Vol. 6)	Edward B. Marks (Belwin-Mills)
Chorale Improvisations: NUN DANKET ALLE GOTT (Chorale Improvisations, Op. 65, No. 59, Vol. 6) or (Standard Series of Organ Compositions)	Edward B. Marks (Belwin-Mills) H. W. Gray (Belwin-Mills)

Mendelssohn, Felix

SONATA I, First Movement (Oeuvres completes pour orgue) Edited by Dupre	Bornemann
SONATA II, Allegro maestoso e vivace Edited by Dupre	Bornemann

Mulet, Henri

BYZANTINE SKETCHES Toccata: Thou Art the Rock	Leduc

Reger, Max

BENEDICTUS Edition Peters No. 3008b (Organ Works)	C. F. Peters Corporation
MELODIA Edition Peters No. 3008b (Organ Works)	C. F. Peters Corporation

TE DEUM ..... C. F. Peters Corporation
Edition Peters No. 3008b
(Organ Works)

Rheinberger, Joseph

RECITAL AND SERVICE PIECES FOR THE ..... J. Fischer and Bro. No. 8507
ORGAN FROM THE SONATAS OF
JOSEPH RHEINBERGER, Vol. I
Play any movement from the sonatas.

Schumann, Robert

CANON IN B MAJOR (VI) ..... Bornemann
(Oeuvres de Robert Schumann—Dupre)

Vierne, Louis

DIVERTISSEMENT ..... Durand
(24 Pieces en style libre, Vol. I)

PRELUDE IN C MINOR ..... J. Fischer and Bro. No. 9431
(French Masterworks for Organ)

TWENTY FOUR PIECES EN STYLE LIBRE, ... Durand
Vol. II
Play any one piece from Vol. II.

FIRST SYMPHONY, Op. 14 ..... J. Hamelle
Finale

Widor, Charles-Marie

SYMPHONY NO. 4 ..... Edward B. Marks (Belwin-Mills)
Andante cantabile

SYMPHONY NO. 5 ..... Edward B. Marks (Belwin-Mills)
Toccata

TWENTIETH CENTURY MUSIC

Alain, Jehan

TROIS PIECES POUR GRAND ORGUE ..... Leduc
Le jardin suspendu

TROIS PIECES POUR GRAND ORGUE ..... Leduc
Litanies

Langlais, Jean

SUITE FRANCAISE ..... Bornemann
VII, Meditation sur les jeux de fonds

TROIS MEDITATIONS SUR LA SAINTE TRINITE — Philippo (Paris)
Deuxieme personne: le Fils
Troisieme personne: le Saint Esprit
Play one.

TROIS PARAPHRASES GREGORIENNES III, HYMNE D'ACTION DE GRACE TE DEUM — Philippo

Lesure, Daniel

IN PARADISUM POUR ORGUE — Leduc

Manz, Paul

PARTITA FOR ORGAN ON FROM HEAVEN ABOVE — Condordia Publishing

PARTITA FOR ORGAN ON ST. ANNE I, II, IV, V — Concordia Publishing

TEN CHORALE IMPROVISATIONS — Concordia Publishing
Sets I, II, III, IV, V, VI, VII, VIII, IX, X
Play any one piece from the 10 volumes.

Messiaen, Olivier

APPARITION DE L'EGLISE ETERNELLE — Lemoine (Paris)

L'ASCENSION I, MAJESTE DU CHRIST — Leduc

LE BANQUET CELESTE — Leduc

Milhaud, Darius

PASTORALE — H. W. Gray (Belwin-Mills)
(Contemporary Organ Series No. 9)

Thompson, Randall

TWENTY CHORALE PRELUDES — E. C. Schirmer
Play any one of the 20.

THE ROMANTIC PERIOD

Albright, William

JIG FOR THE FEET (TOTENTANZ) — C. F. Peters Corporation

Baker, Philip

SUITE FOR ORGAN — Hinshaw
Play any one of the set.

Bingham, Seth

HARMONIES OF FLORENCE Play any selection.	H. W. Gray (Belwin-Mills)
COMMUNION (AGNUS DEI)	H. W. Gray (Belwin-Mills)

Bridge, Frank

ADAGIO IN E MAJOR	H. W. Gray (Belwin-Mills)

Davies, Walford

SOLEMN MELODY Edited by John West	Novello

Dupre, Marcel

CORTEGE ET LITANIE	Leduc
FIFTEEN PIECES FOR ORGAN FOUNDED ON ANTIPHONS Play any one except Antiphon III and Magnificat V.	H. W. Gray (Belwin-Mills)

Elmore, Robert

DONKEY DANCE	Theodore Presser

Farnam, Lynnwood

TOCCATA ON O FILII ET FILIAE	Theodore Presser

Fletcher, Percy

FOUNTAIN REVERIE	H. W. Gray (Belwin-Mills)

Goemanne, Noel

FESTIVAL VOLUNTARY BASED ON PROTEXISTI	J. Fischer and Bro.

Hancock, Gerre

AIR	H. W. Gray (Belwin-Mills)

Jongen, Joseph

QUATRE PIECES POUR ORGUE Play Choral.	Durand

Karam, Frederick

THE MODAL TRUMPET FOR ORGAN	BMI Canada Ltd.

Kee, Cor

A MIGHTY FORTRESS . . . . . Concordia Publishing

Langlais, Jean

HOMMAGE A FRESCOBALDI, HUIT PIECES . . . . . Bornemann
POUR ORGUE
V FANTAISIE
VII THEME ET VARIATIONS
VIII EPILOGUE
Play one of the selections listed.

NEUF PIECES POUR GRAND ORGUE . . . . . Bornemann
Play one of the following: II, IV, VI, IX.

85

Class II

THE BAROQUE PERIOD

Alberti, Johann F.

Chorale Fughetta: HERZLICH LIEB HAB . . . . . C. F. Peters Corporation
ICH DICH, O HERR
Edition Peters No. 4448
(80 Chorale Preludes of the 17th and 18th Centuries, page 70)

Armsdorf, Andreas

Choral Prelude: ALLEIN GOTT IN DER . . . . . Ditson-Presser
HOH SEI EHR'
(The Church Organist's Golden Treasury, Vol. I, page
22—Pfatteicher and Davison)

Bach, Heinrich

Chorale Prelude: CHRIST IST ERSTANDEN . . . . . Ditson-Presser
(The Church Organist's Golden Treasury, Vol. I, page
77—Pfatteicher and Davison)

Bach, Johann Sebastian

Chorale Prelude: ERBARM' DICH MEIN, ... Ditson-Presser
O HERRE GOTT
(The Church Organist's Golden Treasury, Vol. I, page
142—Pfatteicher and Davison)

ORGELBUCHLEIN (45 Chorale Preludes) . . . . . Bornemann
Play one of the following. Vol. 7
Edited by Dupre

No. 1	NUN KOMM, DER HEIDEN HEILAND (BWV 599)
No. 5	PUER NATUS IN BETHLEHEM (BWV 603)
No. 6	GELOBET SEIST DU, JESU CHRIST (BWV 604)
No. 12	JESU MEIN FREUDE (BWV 610)
No. 16	DAS ALTE JAHR (BWV 614)
No. 21	CHRISTE, DU LAMM GOTTES (BWV 619)
No. 27	CHRIST LAG IN TODESBANDEN (BWV 625)
No. 28	JESU CHRISTUS, UNSER HEILAND (BWV 626)
No. 37	VATER UNSER IM HIMMELREICH (BWV 636)
No. 40	ICH RUF ZU DIR (BWV 639)
No. 44	ALLE MENSCHEN MUSSEN STERBEN (BWV 643)

CONCERTO IN G. MAJOR (BWV 592) . . . . . C. F. Peters Corporation
(Organ Works of Bach, Vol. VIII, 1)
Play only the first movement.

PASTORALE IN F MAJOR (BWV 590) . . . . . Bornemann
(Vol. VI, 68)
Edited by Dupre
Play only the first movement.

EIGHT LITTLE PRELUDES & FUGUES . . . . . Bornemann
(Vol. V)
Edited by Dupre

C Major (BWV 553)
D Minor (BWV 554)
E Minor (BWV 555)
F Major (BWV 556)
G Major (BWV 557)
G Minor (BWV 558)
A Minor (BWV 559)
B Flat Major (BWV 560)
Play one prelude and fugue.

PRELUDE IN C MAJOR (BWV 531) . . . . . Bornemann
(Vol. I, 1)
Edited by Dupre

PRELUDE AND FUGUE IN E MINOR . . . . . Bornemann
(Cathedral)
Edited by Dupre
(BWV 533)
(Vol. I, 59)

SINFONIA: GOD'S TIME IS BEST . . . . . H. W. Gray No. 708
(Arranged by Biggs) (Belwin-Mills)

Bach, K.P.E.

SUITE FOR AN ORGAN CLOCK . . . . . McLaughlin & Reilly

Bohm, Georg

Chorale Prelude: HERR JESU CHRIST, ... C. F. Peters Corporation
DICH ZU UNS WEND
Edition Peters No. 4448
(80 Chorale Preludes of the 17th and 18th Centuries,
page 68)

Boyce, William

TELL ME, LOVELY SHEPHERD . . . . . Oxford University Press

Buttstedt, Johann H.

Chorale Fughetta: GELOBET SEIST DU, ... C. F. Peters Corporation
JESU CHRIST
Edition Peters No. 4448
(80 Chorale Preludes of the 17th and 18th Centuries,
page 56)

Buxtehude, Dietrich (Diderik)

ARIA . . . . . H. W. Gray

Choral Preludes . . . . . C. F. Peters Corporation
(Orgelwerke, Vol. II, see pages listed below)
Edition Peters No. 4457
Play one of the following:

1. ACH HERR, MICH ARMEN SUNDER
9. EIN FESTE BURG
14. ERSCHEINEN IST DER HERRLICHE TAG
15. ES IST DAS HEIL
31. LOBT GOTT, IHR CHRISTEN ALLZUGLEICH
43. NUN BITTEN WIR DEN HEILIGEN GEIST

FUGUE IN C MAJOR (JIG)
(Treasury of Early Organ Music—Biggs) . . . . . Mercury Music Corporation
or
(Orgelwerke, Vol. I, page 56) . . . . . C. F. Peters Corporation
Edition Peters No. 4449

TOCCATA IN F . . . . . C. F. Peters Corporation
Edition Peters No. 4449
(Orgelwerke, Vol. I)

Couperin, Louis

CHACONNE IN D MINOR . . . . . H. W. Gray (Belwin-Mills)
(Anthology of Early French Organ Music—Bonnet)

Daquin, Louis-Claude

SWISS NOEL, WITH VARIATIONS . . . . . Mercury Music Corporation
(Treasury of Early Organ Music—Biggs)

Dunstable, John

AGINCOURT HYMN . . . . . Mercury Music Corporation
(Treasury of Early Organ Music—Biggs)

Eberlin, Johann Ernst

TOCCATA IN E MINOR . . . . . Hinshaw
(Beginning Organ Masterpieces)
Edited by Pauline Riddle

Fischer, J.K.F.

PRAELUDIUM AND FUGHETTA IN . . . . . Hinshaw
B FLAT MINOR
(Beginning Organ Masterpieces)

Fischer, Johann K.F.

Chorale Fughetta: CHRIST IST ERSTANDEN ..... C. F. Peters Corporation
Edition Peters No. 4448
(80 Chorale Preludes of the 17th and 18th Centuries, page 28)

Frescobaldi, Girolamo

TOCCATA PER L'ELEVATION ..... C. F. Peters Corporation
AUSGEWAHLTE ORGELWERKE FIORI MUSICALI

Handel, G.F.

SUITE FOR A MUSICAL CLOCK ..... Flammer

Haydn, Joseph

WORKS FOR FLUTE CLOCK ..... R. D. Row

Krebs, Johann Ludwig

LARGO IN A MINOR ..... Hinshaw
(Beginning Organ Masterpieces)

Kuhnau, Johann

Chorale Prelude: ACH HERR, MICH ..... G. Schirmer
ARMEN SUNDER
(Historical Organ Recitals, Vol. I, page 106—Joseph Bonnet)

Marcello, Benedetto

PRELUDE IN A MINOR ..... Mercury Music Corporation
(Treasury of Early Organ Music—Biggs)

PSALM 19, THE HEAVENS DECLARE ..... Mercury Music Corporation
(Treasury of Early Organ Music—Biggs)

Marpurg, Wilhelm

TWENTY ONE CHORALE PRELUDES ..... Augsburg
Play 1, 2, 3, 4, 6, 10, 11, 12, 13, 14, 14a, 15, 16, 17

Mouret, Jean Joseph

SINFONIES DE FANFARES ..... Belwin-Mills
Arranged by Gardner
Play any one.

Pachelbel, Johann

Chorale Fughetta: EIN FESTE BURG IST UNSER GOTT — C. F. Peters Corporation
Edition Peters No. 4448
(80 Chorale Preludes of the 17th and 18th Centuries, page 40)

Chorale Prelude: ALLEIN ZU DIR, HERR JESU CHRIST — C. F. Peters Corporation
Edition Peters No. 4448
(80 Chorale Preludes of the 17th and 18th Centuries, page 10)

Chorale Prelude: CHRIST LAG IN TODESBANDEN — Ditson-Presser
(The Church Organist's Golden Treasury, Vol. I, page 91—Pfatteicher and Davison)

Chorale Prelude: VOM HIMMEL HOCH — G. Schirmer
(allegretto only)
(Historical Organ Recitals, Vol. I, page 94—Joseph Bonnet)

TOCCATA IN E MINOR — Hinshaw
(Beginning Organ Masterpieces)

Walther, J.G.

PRAELUDIUM IN A MAJOR — Hinshaw
(Beginning Organ Masterpieces)

THE ROMANTIC PERIOD

Boellman, Leon

SUITE GOTHIQUE — Durand (Elkan-Vogel)
I CHORAL
III PRIERE A NOTRE DAME
Play one.

Dupont, Gabriel

MEDITATION — J. Fischer and Bro. No. 9431
(French Masterworks for Organ)

Jongen, Joseph

CHANT DE MAY — J. and W. Chester Ltd. (Paris)

Karg-Elert, Sigfrid

Chorale Improvisation: AUS MEINES HERZENS GRUNDE SEGEN (Chorale Improvisations, Op. 65, Vol. 1)	Edward B. Marks
Chorale Improvisation: FREU DICH SEHR, O MEINE SEELE (Chorale Improvisations, Op. 65, Vol. I)	Edward B. Marks
Chorale Improvisation: WAS GOTT TUT, DAS IST WOHLGETAN (Chorale Improvisations, Op. 65, Vol. 6)	Edward B. Marks
Chorale Improvisation: WIE SCHON LEUCHTET DER MORGENSTERN (Chorale Improvisations, Op. 65, Vol. 6)	Edward B. Marks
Chorale Improvisation: WIE WOHL IST MIR, O FREUND DER SEELEN (Chorale Improvisations, Op. 65, Vol. 6)	Edward B. Marks

Mendelssohn, Felix

SONATA I, ADAGIO Edited by Dupre	Bornemann
SONATA III, ANDANTE TRANQUILLO Edited by Dupre	Bornemann
SONATA IV, ANDANTE RELIGIOSO Edited by Dupre	Bornemann
SONATA VI, FINALE Edited by Dupre	Bornemann

Reger, Max

THIRTY SHORT CHORALE PRELUDES, Op. 135a Play any one of the 30.	C. F. Peters Corporation

Vierne, Louis

COMMUNION (French Masterworks for Organ)	J. Fischer and Bro. No. 9431

Vierne, Rene

PRAYER (French Masterworks for Organ)	J. Fischer and Bro. No. 9431

TWENTIETH CENTURY MUSIC

Held, Wilbur

A NATIVITY SUITE	Concordia Publishing
HYMN PRELUDES FOR THE AUTUMN FESTIVALS	Concordia Publishing

Uehlein, C.

DANCE PRELUDE ON BRING A TORCH	Concordia Publishing

CLASSIC GUITAR

Classic guitar is not an easy instrument to learn. However, much of the approved Class II material, with which a student may work to fulfill two of the possible four contracts, is not difficult. The purpose of including this simple material is to provide opportunity and incentive for a greater number of students to participate in the Applied Music (Individual Stud' ' program for guitar than would otherwise be possible.

Even the simpler pieces of the repertoire require precise use of motor skills, so many of the Class II pieces may not prove to be as easy as they initially appear. Although indeed relatively uncomplicated, their simplicity facilitates attention to detail in phrasing, articulation, dynamics, rhythm and meter, tone quality, color variation, and temporal deviations, i.e., accelerando, ritardando, rubato, tenuto.

Equivalent editions of the pieces listed may be substituted. The instructor and examiners can fulfill responsibilities implied in the contract by requiring the highest performance standard of which the student is capable.

James G. Bogle
Guitar Program Director
Texas Tech University

Class I

THE RENAISSANCE PERIOD

Bellow, editor

INTERNATIONAL ANTHOLOGY OF GUITAR MUSIC — Colombo (Belwin-Mills)
Play any piece by Morley or Mudarra.

Bogle, editor

THREE RENAISSANCE LUTE PIECES — Guitar Study Publications (43 Lake Shore Drive South Ransom Canyon, TX 79366)
Play any one.

Dowland/Artzt

TWO PIECES FOR GUITAR — Columbia Music Co. (Presser)
Play either.

Dowland/Bellow

FANTASIE — Colombo (Belwin-Mills)
Play completely.

Dowland/Bogle

THREE DOWLAND LUTE PIECES — Guitar Study Publications
Play any one.

Noad, editor

THE RENAISSANCE GUITAR — Ariel Music Publications (33 West 60th Street New York, NY 10023)
Play any one complete piece from pages 54, 65, 78, 80, 88, 99, 102, or 111.

Pujol, editor

HISPANAE CITHARAE ARS VIVA — Schott (Belwin-Mills)
Play any piece by Milan, Mudarra, or Narvaez.

THE BAROQUE PERIOD

Bach/Bogle

PRELUDE IN D MINOR — Guitar Study Publications

SUITE IN E MINOR — Guitar Study Publications
Play any movement.

Bach/Bream

TWO CELLO PRELUDES — Faber (G. Schirmer)
Play either.

Bach/Duarte

CELLO SUITE I ..... Schott (Belwin-Mills)
Play any movement.

Bach/Segovia

PRELUDE IN A MINOR ..... Schott (Belwin-Mills)
Play completely.

Bach/Wensiecki

LAUTENMUSIK ..... Friedrich Hofmeister Musikverlag
Play any one piece or movement. (Associated Music Publishers)

Noad, editor

SOLO GUITAR PLAYING, Book II ..... G. Schirmer
Play any one complete piece from pages: 38, 40, 71, or 136-144.

Sanz/Bogle

CANARIOS ..... Guitar Study Publications
Play completely.

Sanz/Pujol

FOLIAS ..... Eschig
Play completely. (Associated Music Publishers)

PAVANAS ..... Eschig
Play completely. (Associated Music Publishers)

Scarlatti/Barbosa-Lima

SONATAS L. 423 and L. 483 ..... Columbia Music Co. (Presser)
Play either.

deVisee/Pujol

THREE PIECES ..... Eschig
Play any one. (Associated Music Publishers)

Weiss/Barbosa-Lima

SIX PIECES ..... Columbia Music Co. (Presser)
Play any one.

THE CLASSICAL PERIOD

Aguado/Worsching

STUDIES ..... Schott (Belwin-Mills)
Play any one of the following studies: Nos. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, or 20.

Carcassi/Margaria

TWENTY FIVE STUDIES, Op. 60 — Ricordi & Co. (Belwin-Mills)
Play any one of the following studies: Nos. 5, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, or 25.

Giuliani/Heck

SELECTED WORKS — Heugel (Presser)
Play any solo pieces except those on pages 1-4, 13, 17, or 22.

Giuliani/Savio

TWENTY THREE ESTUDIOS — Ricordi & Co. (Belwin-Mills)
Play any study except Nos. 1, 2, 3, 4, 5, 6, 9, or 15.

Mills, editor

MUSIC FROM THE STUDENT REPERTOIRE, (G101) — Musical News Service (Order from Bold Strummer 156 Fifth Avenue, Suite 733 New York, NY 10010)
Play any one complete piece from pages 23 or 24.

Noad, editor

SOLO GUITAR PLAYING, Book II — G. Schirmer
Play any one complete piece from pages 42, 44, 85, 102, or 107.

Noad, editor

THE CLASSICAL GUITAR — Ariel Music Publications
Play any solo piece except those on pages 14, 17, 24-27, 35, 63, 64, or 70.

Sor/Bogle

INTERMEDIATE STUDIES BY FERNANDO SOR — Guitar Study Publications
Play any one.

Sor/Segovia

TWENTY STUDIES — Marks (Belwin-Mills)
Play any one.

THE ROMANTIC PERIOD

Albeniz/Segovia

ASTURIAS-LEYENDA — Ricordi & Co. (Belwin-Mills)
Play completely.

ZAMBRA GRANADINA . . . . . Celesta Publishing Co.
Play completely. (409 East 50th Street
New York, NY 10019)

Granados/Sinopoli

DANZA ESPANOLA NO. 5 . . . . . Ricordi & Co. (Belwin-Mills)
Play completely.

Noad, editor

SOLO GUITAR PLAYING, Book II . . . . . G. Schirmer
Play any one complete piece from pages 94, 110, 112, 152, or 156.

Tarrega/Savio

DOCE COMPOSICIONES . . . . . Ricordi & Co. (Belwin-Mills)
Play any one.

EIGHTEEN PRELUDIOS ORIGINALES . . . . . Ricordi & Co. (Belwin-Mills)
Play any one of the following: Nos. 1, 2, 3, 4, 5, 6, or 7.

THE TWENTIETH CENTURY

Barrios/Stover

THE WORKS OF AGUSTIN BARRIOS MANGORE . . . Belwin-Mills
Vol I, II, III
Play any piece or movement from the volumes listed.

Bogle

JAZZ VIGNETTE . . . . . Guitar Study Publications

SEVERAL THINGS . . . . . Guitar Study Publications
Play any one movement.

SOUVENIR . . . . . Guitar Study Publications
Play completely.

Britten

NOCTURNAL, Op. 70 . . . . . Faber (G. Schirmer)
Play any one movement.

Brouwer

CANTICUM . . . . . Schott (Belwin-Mills)
Play completely.

DANZA CARACTERISTICA . . . . . Schott (Belwin-Mills)
Play completely.

DEUX AIRS POPULAIRES CUBAINS . . . . . Eschig
Play either. (Associated Music Publishers)

ELOGIO DE LA DANZA ..... Schott (Belwin-Mills)
Play completely.

FUGA NO. 1 ..... Eschig (Associated Music Publishers)
Play completely.

TRES APUNTES ..... Schott (Belwin-Mills)
Play any one.

Carlevaro

CINCO ESTUDIOS ..... Barry (Boosey & Hawkes)
Play No. 2 or No. 5.

PRELUDIOS AMERICANOS ..... Barry (Boosey & Hawkes)
Play any one.

Castelnuovo-Tedesco

SONATA IN D ..... Schott (Belwin-Mills)
Play any movement.

TONADILLA ..... Schott (Belwin-Mills)
Play completely.

Duarte

ENGLISH SUITE, Op. 31 ..... Novello
Play any movement.

SONATINETTE, Op. 35 ..... Novello
Play any movement.

Krenek

SUITE ..... Doblinger (Associated Music Publishers)
Play any movement.

Mompou, Federico

SUITE COMPOSTELANA ..... Salabert
Play any movement.

Noad, editor

SOLO GUITAR PLAYING, Book II ..... G. Schirmer
Play the piece beginning on page 74.

Ponce, Manuel

12 PRELUDES ..... Schott (Belwin-Mills)
Play any one.

SONATA III ..... Schott (Belwin-Mills)
Play any movement.

SONATA CLASSICA ..... Schott (Belwin-Mills)
Play any movement.

VALSE ..... Schott (Belwin-Mills)
Play completely.

Rodrigo, Joaquin

ARANJUEZ, MON AMOUR ..... Salabert
Play completely.

Tansman, Alexander

TROIS PIECES ..... Eschig
Play any one. (Associated Music Publishers)

CAVATINA ..... Schott (Belwin-Mills)
Play any movement.

Turina, Joaquin

FANDANGUILLO ..... Schott (Belwin-Mills)
Play completely.

Villa-Lobos, Heitor

TWELVE ETUDES ..... Eschig
Play any one. (Associated Music Publishers)

PRELUDES I, II, III, IV, V ..... Eschig
Play any one. (Associated Music Publishers)

Class II

THE RENAISSANCE PERIOD

Bellow, editor

ADRIAN LE ROY . . . . . Colombo (Belwin-Mills)
(collection)
Play any one.

Bogle, editor

SIX EASY RENAISSANCE LUTE PIECES . . . . . Guitar Study Publications
Play any one. (43 Lake Shore Drive South
Ransom Canyon, TX 79366)

Dowland/Jeffery

FORTUNE MY FOE . . . . . Oxford University Press
Play completely.

Gerrits, editor

MUSIC FOR SOLO GUITAR, Vol. I . . . . . Doberman (Dauphin Music)
Play any one from Pieces 1, 2, 3, 4, 5, or 6.

Johnson/Rooley

ALMAN (FROM FOUR ELIZABETHAN . . . . . Oxford University Press
DANCES)
Play completely.

Milan/Bogle

SIX PAVANAS BY LUIS MILAN . . . . . Guitar Study Publications
Play any one.

Milan/Chiesa

SIX PAVANS . . . . . Zerboni (MCA Music)
Play any one.

FANTASIA I . . . . . Zerboni (MCA Music)
Play completely.

Mills, editor

MUSIC FROM THE STUDENT REPERTOIRE . . . . . Musical News Service
(G101) (Order from Bold Strummer
Play any one complete piece from pages 8, 9, 15, 19, 156 Fifth Avenue, Suite 733
or 21. New York, NY 10010)

Neidle, editor

SIX LUTE PIECES OF THE RENAISSANCE . . . . . Columbia Music Co. (Presser)
Play any one.

Noad, editor

SOLO GUITAR PLAYING, Book I . . . . . G. Schirmer
Play any one complete piece from pages 103, 136, 137, 139, 149, 151, 152, or 155.

THE RENAISSANCE GUITAR . . . . . Ariel Music Publications
Play any one complete piece from pages 22, 24, 26, 30, 31, 48, 54, 65, 78, or 80. 33 West 60th Street
New York, NY 10023

Pujol, editor

HISPANAE CITHARAE ARS VIVA . . . . . Schott (Belwin-Mills)
Play any selection.

Scheit, editor

EASY PIECES FROM SHAKESPEARE'S TIME . . . . . Universal Edition (Presser)
Play any one from Pieces 1, 2, 3, 4, 5, or 6.

Swanson, editor

RENAISSANCE MUSIC FOR GUITAR . . . . . Ludwig Music Publishing Co.
Play any selection. 557 East 140th Street
Cleveland, OH 44110

THE BAROQUE PERIOD

Bach/Pujol

PEDAL EXERCITIUM . . . . . Eschig
Play completely. (Associated Music Publishers)

Bach/Segovia

SICILIANA (FROM FIRST SONATA FOR VIOLIN) . . . . Union Musical Espanola
Play completely. (Associated Music Publishers)

Bellow, editor

FIVE EASY PIECES BY J. S. BACH . . . . . Spanish Music Center
Play any one. Belvedere Hotel
319 West 48th Street
New York, NY 10036

Bogle, editor

SIX EASY BAROQUE PIECES . . . . . Guitar Study Publications
Play any one.

Gerrits, editor

MUSIC FOR SOLO GUITAR, Vol. I . . . . . Doberman (Dauphin Music)
Play any one from Pieces 7, 8, 9, 10, 11, 12, or 13.

Mills, editor

MUSIC FROM THE STUDENT REPERTOIRE, (G101) — Musical News Service
Play any one complete piece from pages 12, 13, or 18.

Noad, editor

SOLO GUITAR PLAYING, Book I — G. Schirmer
Play any one complete piece from pages 109, 130, 132-135, 157, or 181-189.

THE BAROQUE GUITAR — Ariel Music Publications
Play any one complete piece from pages 18, 19, 23, 31, or 115.

THE CLASSICAL PERIOD

Aguado/Bogle

SIX EASY PIECES BY DIONISIO AGUADO — Guitar Study Publications
Play any one.

Aguado/Chiesa

STUDI — Zerboni (MCA Music)
Play any one from Studies 1, 2, 3, 4, 5, 6, 7, or 8.

Aguado/Papas

EIGHT LESSONS — Columbia Music Co. (Presser)
Play any one.

Aguado/Worsching

STUDIES — Schott (Belwin-Mills)
Play any one from Studies 1, 2, 3, 4, 5, 6, 7, or 8.

Bogle, editor

SIX EASY CLASSICAL PIECES — Guitar Study Publications
Play any one.

Carcassi/Margaria

TWENTY FIVE STUDIES, Op. 60 — Ricordi & Co. (Belwin-Mills)
Play any one of the following: Nos. 1, 2, 3, 4, 6, or 7.

Giuliani, Mauro

SIX EASY CAPRICES, Op. 26 — Sikorski (Belwin-Mills)
Play any one.

Giuliani/Chiesa

STUDI . . . . . Zerboni (MCA Music)
Play any one from Studies 1, 2, 3, 4, 5, or 6.

Giuliani/Heck

SELECTED WORKS OF MAURO GIULIANI . . . . . Heugel (Presser)
Play any one complete piece from pages 1-4, 13, 17, or 22.

Giuliani/Savio

TWENTY THREE ESTUDIOS . . . . . Ricordi & Co. (Belwin—Mills)
Play any one from Studies 1, 2, 3, 4, 5, 6, 9, or 15.

Mills, editor

MUSIC FROM THE STUDENT REPERTOIRE, ... Musical News Service
(G101)
Play any one complete piece from pages 6, 7, 10, 11, 12, 14, 16, 17, 20, 25, or 26.

Noad, editor

SOLO GUITAR PLAYING, Book I . . . . . G. Schirmer
Play any one complete piece from pages 105 or 191.

THE CLASSICAL GUITAR . . . . . Ariel Music Publications
Play any one complete piece from pages 14, 17, 24-27, 35, 63, 64, or 70.

Shearer, editor

CLASSIC GUITAR TECHNIQUE, Vol. I . . . . . Colombo (Belwin-Mills)
Play any one complete piece from pages 72-78.

CLASSIC GUITAR TECHNIQUE, Vol. II . . . . . Colombo (Belwin-Mills)
Play any one complete piece from pages 23, 33-35, 45, 53, 63, 69, 70, or 72.

Sor, Fernando

OPUS 31 . . . . . Schott (Belwin-Mills)
(collection) Play any one.

Sor/Bogle

SIX EASY PIECES BY FERNANDO SOR . . . . . Guitar Study Publications
Play any one.

Sor/Jeffery

EASY STUDIES . . . . . Tecla Editions
Play any one. Box 915, Ansonia Station
New York, NY 10023

Sor/Papas

60 SHORT PIECES, Vol. I . . . . . Columbia Music Co. (Presser)
Play any one.

THE ROMANTIC PERIOD (Or Style)

Bogle, editor

SIX EASY ROMANTIC PIECES . . . . . Guitar Study Publications
Play any one.

Mills, editor

MUSIC FROM THE STUDENT REPERTOIRE, ... Musical News Service
(G101)
Play any one complete piece from pages 27 and 28.

Noad, editor

SOLO GUITAR PLAYING, Book I . . . . . G. Schirmer
Play any one complete piece from pages 207-213.

Sagreras

DEDE . . . . . Ricordi & Co. (Belwin-Mills)
Play completely.

LAS PRIMERAS LECCIONES . . . . . Ricordi & Co. (Belwin-Mills)
Play any one of the following Nos. 61, 65, 67, 68, 69, 70, 74, 81, 84, 85, or 86.

LAS SEGUNDAS LECCIONES . . . . . Ricordi & Co. (Belwin-Mills)
Play any one of the following Nos. 1, 2, 4, or 17.

Tarrega/Savio

EIGHTEEN PRELUDIOS ORIGINALES . . . . . Ricordi & Co. (Belwin—Mills)
Play any of the following Nos. 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, or 18.

Tchaikovsky/Duarte

ALBUM FOR THE YOUNG . . . . . Novello
Play any one.

THE TWENTIETH CENTURY

Bellow

SUITE MINIATURE . . . . . Colombo (Belwin-Mills)
Play any movement.

FIRST LESSONS . . . . . Colombo (Belwin-Mills)
Play any one complete piece from pages 3, 5, or 8.

Bobri

VERY EASY PIECES . . . . . Colombo (Belwin-Mills)
Play any one.

Bogle

SHORT SUITE . . . . . Guitar Study Publications
Play any movement.

FOUR EASY UNEASY PIECES . . . . . Guitar Study Publications
Play any one.

Brouwer, Les

ESTUDIOS SENCILLOS . . . . . Eschig
Play any one. (Associated Music Publishers)

Duarte

MINIATURE SUITE, Op. 6 . . . . . Schott (Belwin-Mills)
Play any movement.

MY FAIR LADIES . . . . . Faber (G. Schirmer)
Play completely.

PRELUDE, Op. 3 . . . . . Columbia Music Co. (Presser)
Play completely.

Gerrits, editor

MUSIC FOR SOLO GUITAR, Vol. I . . . . . Doberman (Dauphin Music)
Play any one of the following Nos. 14, 15, 16, 17, 18, 19, 20, 21, or 22.

Mills, editor

MUSIC FROM THE STUDENT REPERTOIRE, (G101) . . . . . Musical News Service
Play the selection beginning on page 22.

Ponce, Manuel

SIX SHORT PRELUDES . . . . . Peer International
Play any one. (Peer-Southern Publications
1740 Broadway
New York, NY 10019)

Pujol

ESCUELA RAZONADA DE LA GUITARRA, ...	Eschig
Vol. II	(Associated Music Publishers)
Play any selection from Estudios I through XII.	
BECQUERIANA	Eschig
Play completely.	(Associated Music Publishers)
EXERCISES EN FORME D'ETUDES	Eschig
Play any one.	(Associated Music Publishers)

Tansman, Alexander

TWELVE PIECES FACILES	Eschig
Play any one.	(Associated Music Publishers)

OTHER INSTRUMENTS AND VOICE

The approved music for the following fields of application consists of the University Interscholastic League's prescribed music lists for vocal and instrumental solos, Class I and II, for the school years 1991-1996. (See UIL publications entitled *Prescribed Music for School Years Beginning 1987, 1988, 1989, 1990, Music Competition; Prescribed Music for School Years Beginning 1991, 1992, 1993, 1994, Music Competition*; and *Prescribed Music for School Years Beginning 1995, 1996, 1997, 1998, Music Competition*.)

The publications are available from:

State Director of Music Activities
University Interscholastic League
P.O. Box 8028
University Station
Austin, TX 78712

University Interscholastic League Class III solos are not for use in the Applied Music (Individual Study) program at any level.

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Strings

Violin
Viola
Violoncello
String Bass
Harp

Woodwinds

C Piccolo
Flute
Oboe
English Horn
Bassoon
E Flat Clarinet
B Flat Clarinet
Alto Clarinet
Bass Clarinet
Contra-Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bass Saxophone

Brass

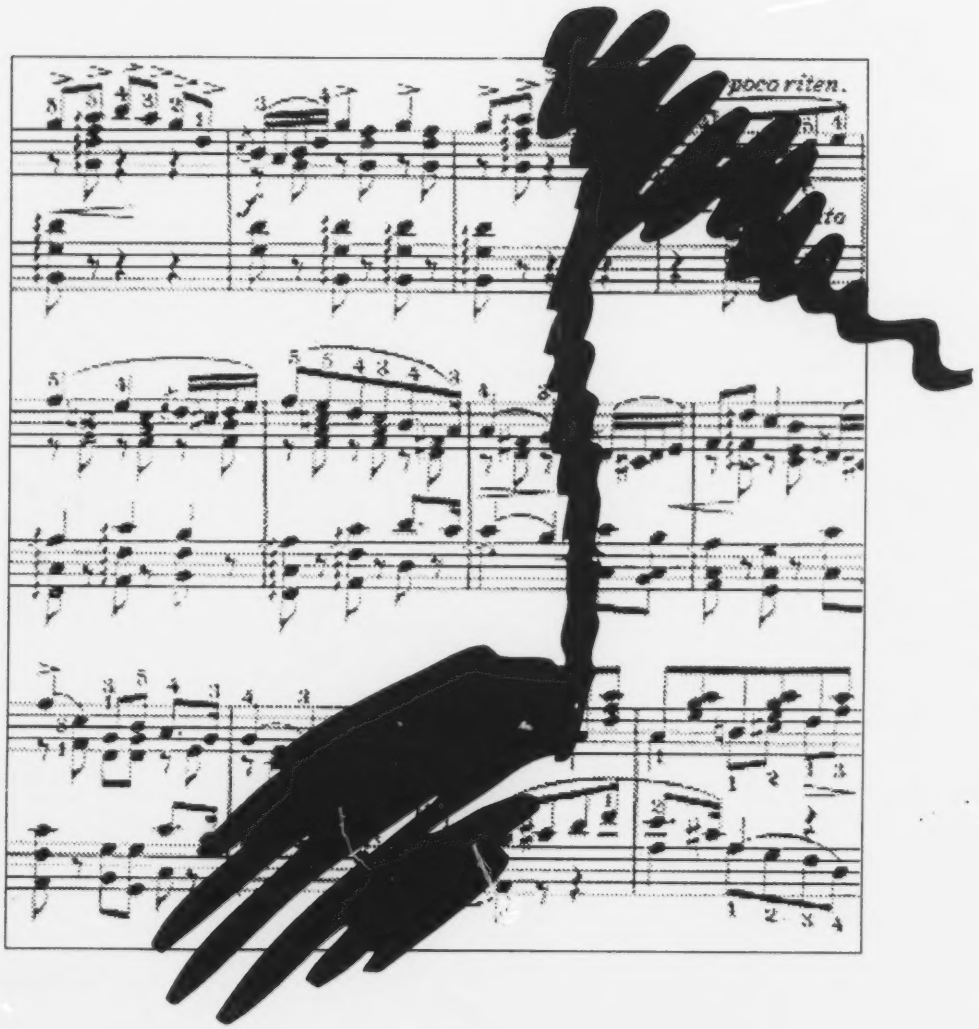
Cornet-Trumpet
French Horn
Trombone
Baritone Horn/Euphonium
Tuba

Percussion

Snare Drum
Timpani
Keyboard Percussion
Multiple Percussion

Vocal

Treble Voice
Tenor-Bass Voice

Appendices

APPENDIX A
ESSENTIAL ELEMENTS OF INSTRUCTION

For Applied Music (Individual Study) I, II

Private Study
The student shall be provided opportunities to:

- study the chosen instrument or voice in a one-to-one student/teacher relationship (not in class)
- observe course and administrative requirements as outlined in the Texas Education Agency publication *Applied Music (Individual Study)*

Study of Solo Literature
The student shall be provided opportunities to:

- study and memorize three solo selections from more than one musical style and historical period
- accept assignments made on an individualized basis for optimal progress in style and interpretation

Study of Technical Literature
The student shall be provided opportunities to:

- study etudes
- memorize scales
- accept assignments made on an individualized basis for optimal progress in performance skills and facility

Performance Examination
The student shall be provided opportunities to submit a performance examination (memorized solo selections and prepared technical literature and scales) to qualified examiners, chosen by the school, for grade and credit.

APPENDIX B
STUDENT CONTRACT

This contract is established between _____ and the
name of student
_____ for completing
name of school
requirements of the course Applied Music (Individual Study) in _____.
field of application

The STUDENT agrees to:

- publicly perform from memory, with accompaniment as specified by the material chosen, three selections from the appropriate list of approved music for the field of application (instrument or voice). Material chosen shall represent more than one period of music history.
- demonstrate the ability to perform technical studies and scales commensurate with the difficulty of the memorized selections
- meet the requirements of this contract within 12 months from the date of contract to receive credit

The SCHOOL agrees to:

- provide time and location for the public performance
- provide qualified examiner(s) for grading the public performance including the technical studies and scales
- certify credit based on the grade assigned by the examiner(s)

_____ _____
Student Teacher

_____ _____
Parent (Guardian) Principal

_____
Date of contract beginning

---

to be completed upon completion of contract

Grade _____ ½ Credit _____ granted _____ withheld

_____ _____
Date of contract completion Principal

APPENDIX C
PERFORMANCE EXAMINER'S ADJUDICATION SHEET

Student _____ Performance Date _____

ADJUDICATION INSTRUCTIONS:
Comment on the areas as indicated.

Tone: control, intonation, quality, naturalness.

Technique: attack, rhythmic accuracy, pitch accuracy, smoothness, fingering, embouchure, diction, release, tonguing, breathing, pedal, articulation.

Interpretation: dynamics, tempo, phrasing, style, accompaniment, rhythm.

Selection: suitability to capacity of performer.

General Effect: stage presence, memorization, artistry, posture.

Selection 1:

Selection 2:

Selection 3:

Technical Studies and Scales:

Signature of Examiner _____

APPENDIX D
EXAMINER'S ASSESSMENT OF PERFORMANCE

Name of Student _____

Voice or Instrument _____

Course (check one)

____ Applied Music I (first semester)

____ Applied Music I (second semester)

____ Applied Music II (first semester)

____ Applied Music II (second semester)

The following grade is assigned the performance of required materials for credit in the course indicated above.

GRADE _____ DATE _____

Performance Examiner(s):

_____

_____

_____

APPENDIX E
COURSE PROCEDURES

The following outline represents the sequence of actions involved when a student takes a course in the Applied Music (Individual Study) Program:

Teacher Selection

Student selects a teacher.

Contract

- Student, parent (guardian), teacher, and principal sign the contract form; principal enters the date of the beginning of the contract.
- Teacher meets with the student to outline course materials for study and performance.
- Student proceeds with study, practice, lessons, etc.

Public Performance

- Student schedules a public performance with the principal.
- School secures/approves performance examiners.
- Student performs three selections from memory. Technical materials may be performed at another time.

Grading

Examiners assign a grade based on the performance of required selections and technical material.

Certification of Credit

- Principal certifies credit.
- Principal enters student's grade on Academic Achievement Record.

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, U.S. Department of Education.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.

TEXAS EDUCATION AGENCY
AUSTIN, TEXAS
GEO 621 05

SPRING 1990